



SOCIETY and PERSONAL ACTIVITIES of WOMEN



MUSIC

(Continued from page 17.)

1. A. D. 1670 from Sea Pieces op. 85
2. (a) Indian Ledge
3. (b) In Autumn
4. (c) Wild Rose
5. from Woodland Sketches op. 51
6. Monologue
7. Andante from Celtic Sonata
8. Rikadon
9. From a German Forest
10. (b) Of Brer Rabbit
11. from Fireside Tales
12. Improvisation
13. (a) March Wind
14. from Virtuoso Studies

For her encore Mrs. MacDowell will play any of her husband's compositions that the audience may request.

Third Concert.

The third concert in the present Symphony series will be given in the High school auditorium this afternoon by the South Bend Symphony orchestra, Frederick H. Ingersoll conducting. The Amphion Male Quartet will be the assisting artists.

On the program announced for this afternoon, Victor Herbert will again represent the American composer. His "Indian Summer" (An American Idyl) will be played today. The serious works of this composer are among the best to be found among American writers and their place on a symphony program always promises something interesting and unusual. This Indian piece is a notable piece of descriptive writing with delightful effects and brilliant arrangements. It is equally as effective as his "Dancer Dance" and "Invocation," played here last week.

The music of the Norwegian Grieg is as original and unique as can be found anywhere and Mr. Ingersoll's reading of his "On the Mountain" will, no doubt, be watched with interest. Few composers blend such an exquisite thread of melody with such delightful harmonies, as does this master. On the last two Sundays Mr. Ingersoll has clearly shown his knowledge of Grieg for he has never neglected to get the deepest meaning out of his works.

Unusual Music.

Russian music is always unusual and this is especially noticeable in the works of the great master Tschalkowsky. His gorgeous colorings and his unlooked for alternation have made him one of the most popular of composers of symphony music. He will serve without warning from the most melancholy strain to one picturing the most sublime emotion. This afternoon the orchestra will play his waltz from the "Ballet Threnos," and with such a small orchestra the effects should be most distinct.

Gretchenow is another representative of Russian music on the program. His "Russian Slumber Song" is a delightful number that gives many opportunities for brilliant effects. "Dance of the Houn" (from Giocondo), by Puccini, and "Joyous" by Chabrier, are other notable numbers that Mr. Ingersoll will play. These are lively pieces that are pleasing to the ear and which contain some exquisite phrases and descriptive passages.

Program for Concert.

1. National Emblem (Barley)
2. (a) A Vineyard Idyl (Didier)
3. (b) Russian Slumber Song
4. March Joyous (Tschalkowsky)
5. Selections
6. Waltz (from the Ballet Threnos)
7. Indian Summer (An American Idyl)
8. On the Mountain (Grieg)
9. Dance of the Houn (from Giocondo)
10. A large set of 18 chimes which were used by Vitale's band on its coast to coast tour three years ago, will be featured by the Blackstone orchestra beginning today when the selection "Chimes of Germany" from the opera of that name will be played. Lawrence Anderson, drummer of the orchestra, will ring the chimes and the realistic effects are promised by Director Vitale. This number by Planchet is one of the best known of the standard operatic selections, and like "Tannhauser" is written in an unusually difficult arrangement.

Fascinating Story.

A fascinating story of Napoleon's invasion of Russia and his defeat at Waterloo is linked with the inception of Tschalkowsky's "Marche Slave," which will be played by the Blackstone orchestra starting Monday and continuing for the remainder of the week. Parts of the march, which is of an intensely military and descriptive nature, describe Napoleon's glorious march into Russia with the brasses shrieking the French "Marseillaise," and later the routing of the great general's forces. Tschalkowsky's march is recognized as one of the best compositions of its kind. Several special rehearsals have been held by Director Vitale in order that the number may be presented in the most effective manner.

Chorus Rehearsals.

Rehearsals of the community chorus, which is to sing the "Inflammatus" from "Stabat Mater," with the South Bend Symphony orchestra at the fifth concert in the present series, are being held regularly and favorable progress is being made.

The rehearsals are being directed by Mrs. Olive Maine, formerly with the Chicago Grand Opera Co., and soloist at the first symphony concert of the season here. She will also sing the soprano obligato part in the presentation of the "Inflammatus" on Sunday, Nov. 27. Mrs. Ethel Stuart Gummer is acting as accompanist for the chorus.

The roll of the chorus reveals South Bend's best soloists in the line of those who will sing with the new organization. Those already enrolled follow:

ART CULTURE IN SOUTH BEND



Mrs. J. M. Studebaker, sr., left, whose efforts helped to make the art department what it is today.

(Continued from page 17.)

New York; the other by A. T. Millar of New York. In this same year the club held a fine exhibit of oriental rugs with a talk by Bedros A. Kelik, sent here by Carson, Pirie, Scott & Co., Chicago.

In the fifth year, Miss Harriet Adams Stover was chairman, and the study was Van Dyke's "How to Judge a Picture," and the program before the general club was given by Mrs. Mary Stewart McMurphy, Chicago, showing miniatures and giving a talk on "Miniature Painting and Its Prototype in Literature."

In the year of 1901-02 the department was enlarged to 19 members, and in place of a chairman was a general secretary, Miss Leni Myers, with a leader for each meeting; the study was "The Madonna in Art." This was an outstanding year; the Anderson Art Co. of Chicago, put on an exhibit for one week of original paintings by European and American artists in the Oliver hotel, under our auspices. The attendance was large.

At the same time the Andersons put on a school exhibit in the high school with Miss Hill in charge, and the cause of public school art was materially aided. In the spring of this year the department, under Miss Hill, held a fine arts and crafts exhibit in the club rooms. This included pictures loaned by Anderson Art Co., and M. O. O'Brien and Son; pottery loaned by O'Brien and Son; painted field & Co., including Newcomb, E. R. Austin gave a talk on "The Cathedral of Italy" by Rev. F. M. Baugh.

The first meeting for 1903-04 was held at the E. R. Austin cottage, Higman Park. During this year the department was favored with letters from Miss Ada Hillier, who was spending the year at the school. E. R. Austin gave a talk on architecture, and the club brought Mrs. Bertha Jacques who talked on Japanese art. A notable exhibit was held in the old Reynolds home, including the Indiana artists' travelling exhibit, craft work of Indiana workers, and special loan exhibits of old China, book plates, etc. This exhibit continued one week, was free to the public, and was largely attended. The expense was met by subscription.

In 1905-06 the department brought Mrs. M. F. Johnston, of Richmond, who talked to the general club on "A Democratic Art Movement." In 1910-11 came Mrs. John D. Sherman of Chicago and talked on "How to Enjoy Pictures." In 1911-12 the study was the high renaissance in Italy and the program for general club day was Longfellow's Michael Angelo in which every member of the department took part. For the next three years the study was the life and works of Raphael. Mrs. W. C. Hanson was chairman in 1912-13. The membership was now 37. During this year the department was again the guest of Mrs. J. M. Studebaker.

Beginning in 1913-14 Mrs. Charles Vickery was chairman for three years. The principal study in 1913 was Raphael's "Loggia of the Vatican," the program before the general club illustrating the study. The program committee sent to Rome for photographs of the works studied. The general club program was given by Mrs. Bertha Jacques on etchings. In 1914-15 the study was Raphael in Rome, and Spanish art. The department presented a Japanese program before the general club including Japanese music and talk on Japanese homes, temples and social customs, also showing curios, with Japanese flower arrangement, decorations and refreshments.

Spanish art was studied in 1915-16. The first Studio Tea was given on general club day this year, with an exhibit of the pictures of L. Clarence Ball and Leon Makleisk, and talk on the two artists.

the department at her home, giving a paper on the Madonna Cult.

Mrs. E. Louis Kuhns was chairman of the department in 1902-03. French art was studied and the membership increased to 25.

During the year of 1903, 1904 and 1905 Mrs. M. V. Belger was chairman and the study each year was American Art. Mrs. Belger and Mrs. Studebaker each entertained the department at home. In 1902 the general club program was on the art of the Louisiana purchase exposition; in 1904 Prof. O. L. Triggs talked on William Morris. In 1905 the department had a notable course of lectures on Italian, French and American Art given by Miss Anna Caulfield of Grand Rapids; the lectures were held in the auditorium annex.

This same year the finest exhibition of oriental rugs and curios ever shown by the club was given in the annex by Charles Quayle Jones, of Indianapolis, now of New York, one of the best known rug collectors in this country.

In the year of 1906-07, under Mrs. Lillian D. Stoltz, chairman, the department decided to take up the serious study of the history of art. On the advice of Lorado Taft, Reinach's "Story of Art Throughout the Ages" was used as a study outline for nine years.

In the year of 1907-08 Mrs. George Cutter became chairman, holding the office for five years. The general club program this year was a talk on "The Cathedral of Italy" by Rev. F. M. Baugh.

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Mrs. Edward G. Waldron, right, the first chairman of the department as she looked in 1895. Mrs. Waldron was considered the leader in the fashions at that time.

studied were used in presenting to the general club our first program of living pictures. This program was enthusiastically received.

Mrs. Cutter became chairman again in 1917-18, her sixth year. The Reinach outline on Flemish, Dutch and French art of the 17th century was studied. An instructive talk on the Architecture of the period was given by E. W. Young. Living pictures again presented to general club.

Mrs. Maurice Kahn became chairman in 1918-19. There were now 48 members. This year the study was "Art's Aid in the Great War," and "American Artists." Thirty-four of the latter were studied. The third annual showing of living pictures before the general club was a program was repeated by request as an evening entertainment, and \$50 of the proceeds were put into a Liberty bond and given to the permanent home fund. This year a committee was appointed to secure an exhibit of pictures for the next year with the hope of making this a yearly feature of the department.

In the year 1919-20 Mrs. E. P. Chapin was chairman, and the increased membership to 74 showed that the department was keeping pace with the general club in growth of members. "Art in the Home" was this year added to the Reinach outline. French art of the 18th century and to the third republic was studied. For the first time in its history the department made use of the stereopticon to illustrate the study programs. An exhibit of oriental rugs was given by P. M. Gosharian; Mr. Frank May, Jr., gave a talk on tablet silver showing an interesting collection. The art galleries of Notre Dame and St. Mary's were visited and were much enjoyed.

At the beginning of the club year the department held its first annual art exhibit. The committee appointed the previous year having secured the Indiana artists' travelling exhibit. A talk on the same was given by Mrs. J. W. Riddle, state chairman art department, Indiana Federation of Clubs. The program before the general club was a talk on Period Furniture, illustrated by stereopticon slides from Metropolitan Art Museum given by Miss Ethel Montgomery.

Mrs. William M. Shirley was chairman for the year 1920-21, and the membership reached the high water mark of 200. The study was English art from "The Story of Art," Reinach, beginning with William Hogarth and ending with J. M. S. Turner. This year the department had an extension committee, which opened the year's work with a studio tea at which Japanese prints and textiles were shown. The stereopticon was used to illustrate the study this year as the last. Among the exhibits this year was a creditable showing of miniature Wedgwood and Adam furniture.

Mrs. William Danner, Jr., gave a talk on "What to Look for in a Picture," with a collection of her own pictures. Valentine day was observed with a tea, illustrated with living pictures. Programs on the new club home were given, and the program for the general club was a lecture on "Art in Every-Day Life" by Prof. William Wesley Black, of Indiana university.

The outstanding features of this year were: An exhibit of real lace, loaned by Marshall Field & Co., with a lecture on fine laces by Mrs. Genayre P. Reid, educational director for the firm. This was indeed a rare opportunity and was

You suspect that her pose may be one of bravado, and that she may not be having nearly as gorgeous a time as she pretends to have. You wonder sometimes if under that nervous and feverish smile there may not be occasional moments of heartbreak. For when a young woman sets out to attract men by hook or crook, and in defiance of our code of manners, she must find herself involved from time to time in rather embarrassing mistakes. If she is a true flapper, she will giggle at a man to rights, then accord him her forgiveness. Her salvation lies in this—that she seldom, if ever, becomes dizzy; that she knows what she is doing; that she will go only so far as she will be safe. In the solitude of her own room she will tell herself that it was quite necessary to find out what the danger was.

Of the present unrest, of the changing social forces, the flapper is profoundly significant. Who knows of what stranger developments she may be prophetic—this young creature who flits from one pleasure to another, who coquettes with the brute or the gentleman, who assumes that if it be right for the man to experience, it is pardonable for the woman to explore?

A Biting Book

(Continued from page 17.)

her disgrace, "she was just a pair of hunted eyes in a tangle of ringlets, handkerchief and crinolin." Of course, Jeannette's mind "grass-hoppered" around when she was to emerge from the cocoon of just being plain "Jenny."

What a sane, just representation of social reform in the description of the girls' court and Judge Emma Barton. It is refreshing in these days of "Charm School" propaganda and blaming it all on the higher education for women, to find that some one describes other reasons and circumstances conducive to single cursedness.

She makes you feel: "What about the business of these parents! For generations past, how many of them have really guided their children with splendid understanding, (without egotism, smugness, narrowness) have encouraged them to look to the future of 16, 20, 40 years hence?" When Aunt Charlotte ventured upon her poor little love affair, "before the priggish mother and flinty father she shrank and cowered and was afraid. To them she was little more than a fresh young vegetable with out emotions, thoughts, or knowledge of the kind which they would have considered unmanly." They chaperoned her and regarded her as a child till she was in her 30's—too late for the thralldom of a man and a decent match in those days.

Mrs. Carrie Payson, Lottie's mother and Aunt Charlotte's sister, was, in her turn, as much of a handmaid as the priggish mother and flinty father of Charlotte had been. She couldn't get along without Lottie. She kept her running errands for 10 years while the world and opportunity spun by. Of course, this was Lottie's "duty" to her and any way, as her own marriage had

turned out unfortunately, she would exclaim, "For that matter, I'd as soon they never married."

Aunt Charlotte, who had had her bitter dose of parental guidance protested, "You let them live their own lives, the way they want to, good or bad. How do you know the way it'll turn out! Nobody knows. Let them live their own lives." "Nonsense," from Carrie, crisply. "A mother knows. One sees a little common sense in these things, that's all. Don't you think a mother knows?"

"No," said Charlotte. But Mrs. Payson regarded any suitors for the useful Lottie "with eyes of cold hostility," kept Lottie for herself, only awakening when Lottie was in her 30's. Then, she began to encourage the suit of the "oily" successful Ben Garitz. The denunciation of Lottie's repression doesn't add any to the strength of the story, isn't thoroughly convincing, but it affords one certain subtle satisfaction, that crack back at the Fates themselves. The reaction has started.

Young Charley is so earnest, so full of conviction that she isn't "peter" when she, in her sophistication, berates Lottie. "You've let Grandma dominate your life. That's all right—her wanting to, I mean. That's human nature. The older generation trying to curb the younger. But you're letting her do it—that's another thing. That's a crime against your own generation and indicates a weakness in you, not in her."

For herself she asserts, "All these centuries we've been told to profit by the advice of our elders. What's living for if not to experience? * * * But the big things—those things I want to decide for myself. I'm entitled to my own mistakes. I've the right to be wrong. How many middle-aged people do you know whose lives aren't a mess this minute! The thing is to be able to say, 'I planned this myself and my plans didn't work. Now, I'll take my medicine.' You can't live somebody's else life without getting your own all distorted in the effort."

To her Grandmother who opposes her love affair, "You're my grandmother, but that doesn't entitle you to talk to me with the disrespect you've just shown. You've never shown respect to Lottie or to mother, or to father or to Aunt Charlotte, for that matter. So why should I expect you to respect me. I'm marrying Jesse Dick because he's the man I want to marry. I may be making a mistake but if I am I'm willing to pay for it. At least I'll have only myself to reproach."

There's something glorious about this clear-headed, courageous young piece. She'll get some bumps but she'll have only herself "to reproach" and that takes away some of the bitterness. After all, isn't her ultra "duty" to her mother, which right itself in time, better, stronger, more honest than the repression of the Lotties and Charlottes? A typical minor instance. When Mrs. Carrie Payson, Lottie's mother, Belle goes for 10 days to French Lick, "it was typical of Charley and indicative of the freedom with which she lived, that her existence during the 10 days of her mother's absence did not vary at all from the usual, as her own marriage had

laughed and fury could she have realized the sense of boldness and freedom with which Lottie, her aunt, and Charlotte, her great-aunt, set about planning their innocent maid-only revels. Aunt Charlotte had some of "the girls" in foot the afternoon and Lottie, some maiden dinner guests—before Mrs. Payson should return and take charge of them again.

As for the other characters, you've glimpsed Ben Garitz, Lottie's fat, unctuous suitor; there are Mr. and Mrs. Kemp, Charley's wise and helpless parents; Jeannette, that other youthful rebel, Americanized by Lottie's effort; Hulda of the coffee pot with whom Mrs. Payson waged unceasing "gruesome warfare" Jesse Dick, the poet-lover, the "faun" type; and several other clearly and convincingly drawn.

Miss Ferber combines them all into the most lovable whole, human and living. The story goes somewhat slowly toward the end as it becomes more serious but that does not impair the power of the book to make you think and feel—"How about the girls' these attractive single women of various ages? whose fault is it? And then, "Will the Charley type and generation get farther, do more, be happier than their older sisters? or is it merely a difference in the kind of thing they do—a showier, more spectacular activity? An excellent striking book. By far Miss Ferber's best.

DIVORCES

(Continued from page 17.)

If she will come back, I want to take her on a trip to South America, and get rid of the disagreeable results of turning down the gas.

"But my wife returns all my letters unopened."

"I am dead set against divorce. My parents were divorced. I have half-brothers and half-sisters on each side. One sister is also divorced, remarried and each time a mother. It's a scandalous family bodge-podge."

"I have one child—my wife claims it. I have an income to support two or three more children, but honestly I want my wife for their mother. I want an old-fashioned conventional family, one that is a unit."

"I don't deserve it, maybe, but I've got to the point where I must have dignity and stability attached to my family name. I hate to advertise to the world that I'm a chip off the old block and couldn't build up a home worth keeping intact."

"What are the chances that the wife can be convinced of this?" But that's a person question; the point of general interest is that the man doesn't wish to be the father of children by successive wives. He realizes that mixed marriages lessen the value of a man's name in the community; reflects upon the integrity of his parental instinct; and interferes with the concentration of property.

Divorce increases. Reformers cry vainly its evils. But perhaps the evils are less widespread than the alarmists say. Probably the drifting, shifting men and women who grind through the divorce mill have less effect upon public morals than they are credited with.



Miss N. Cook announces:— Bower of Beauty Bargains One Week Only

During the week of November 14th to 19th we offer the following Beauty Bargains.

Sale of Tickets as follows:

Hot Oil Treatment Tickets

entitles customer to six \$1.00 Oil Treatments for \$5.00.

Facial Massage Tickets

\$5.00 entitles customer to six \$1.00 massages.

Manicure Tickets

\$5.00 entitles customer to eight manicures.

Shampoo Sale

during week of November 14th—50c each. Soft distilled water only. Come early and avoid the rush. Make appointments ahead.

Elizabeth Arden

and E. Burnham's

Beauty Requisites used exclusively.

French Bower of Beauty

Mezzanine Floor.

The Ellsworth Store